Interesting Chat and Stage Gossip for Playgoers

Nemesis 'll Get You If You Don't Watch Out, Says Corrigan

By Harriette Underhill

The night that Augustus Thomas's new American drama "Nemesis" opened at the Hudson Theater we were among those present. We enjoyed the smart dialogue, the smart gowns, the acting of some of the members of the cast, the chance to see Ethel Winthrop on the stage, the beauty of Marie Goff and Olive Tell and the lovemaking of Pedro de Cordoba. What we didn't like was the cold-bloodedness of the villain and the untimely death of the hero. "Aye, there's the rub!" We learned later that Mr. de Cordoba wasn't the hero at all—that he was the villain—and by acknowledging our error we, of course, put ourself in a class with the character in the play who said: "Tell me again the sad story of that poor Mrs. Potiphar and Joseph."

But in justification of our attitude in regard to the play, let us say that there were plenty of people who felt just as we did that first night, including our Aunt Elizabeth, a conventional and God-fearing woman, who has, however, seen every play that has been produced for the last forty years. She said she thought it was awful to put the hero in the electric chair and let him remain there while they turned on the current, and all the women in row H were on the qui vive waiting for that last-minute pardon to arrive.

It was only after we talked to Emmett Corrigan that we learned we were wrong. "I don't think that the critics scratched below the surface," he said. "They missed the true meaning of the play."

"But don't you think," we ventured, timidly, "that a play should be so clear that even a critic could understand it? It is just another triangle play, isn't it?—only the hero, the heroine and the villain are not as noble and as weak and as wicked as the usual hero, heroine and villain. Now, you, the villain, had a lot of good qualities which one doesn't expect in a villain. Your greatest fault was that you were dull. The next worst thing that could be said about you was that you murdered your wife."

"I am not the villain in this play," said Mr. Corrigan, and we thought he was going to be angry with us, but he only laughed. "Jovaine, the sculptor, is the villain!"

"Mr. de Cordoba?" we said, incredulously. "But he is such a candid, fascinating person in the play, and he couldn't help it if he fell in love with Mrs. Kallen. It wasn't her fault, either. It was your fault for not keeping her interested at home. She said that you read a lot of dull magazines which we won't attempt to name, because no one in our house has ever read them, while she read the Satevepost, the Smart Set, Vanity Fair and Life. Now, if you had been better informed she wouldn't have gone over to Jovaine."

"But she did, and I think that no one watching the play could feel that fate had not dealt her a winning hand when I killed her. If she had gone to Paris with Jovaine he would have tired of her as he did of all the others, and she would have been in the gutter. Jovaine was a philanderer."

"But how do you know that? Marcia seemed to be the love of his life and there were no 'others.'"

"In the courtroom scene he tells of 'the models.' You know his wife was so jealous of them that she left him and then divorced him, and later killed herself. He must have been all wrong, always, this Jovaine."

"Oh, but you know he said that none of that was true; that his wife had jealous fancies."

"You didn't believe him, did you? He said, too, that there was nothing wrong in his relations with Mrs. Kallen, but I think no one out in front believed that he was anything but a thief who stole into my house and accepted my hospitality and took my wife."

"Mr. Thomas may have made it plain to all the others, but not to us; we believed everything Jovaine said on the witness stand. We still believe that such innocent relations are possible, in plays, and we think that you, we mean Mr. Kallen, were altogether too hard on the young people. Of course, it will be a lesson to them, but it's doubtful if they will profit by it."

"Well, it was not supposed to be a triangle play, anyhow. It is a story of circumstantial evidence and of how simple it is to furnish the most conclusive proof of guilt when a person is innocent. Even the fingerprints can easily be planted, as you saw."

"Yes, but we knew that several months ago, because, like the heroine, or the villainess, or whatever she is, we read the Satevepost, and there was a story in that about two counterfeiters who framed a cop by getting his fingerprints in wax and then having rubber stamps made of them. And, then, we like the story of the triangle better than the one of the finger prints. You see, we always did prefer geometry to physics. If you are so nice and attractive in the first act, and you are, why should you be so horrible in the other acts? When we see Mr. Thomas we intend to tell him how to improve his play. It needs a happy ending."

Here we half expected Mr. Corrigan to say scornfully, as Carol McComas had done, "You movie critic!" However, you noticed, didn't you, that the next night Zona Gale wrote a happy ending for "Lulu Bett?" So who shall say we have lived in vain? All that Mr. Corrigan said, however, was, "I do not think there is any one who could tell Mr. Thomas anything about writing plays."

Charles Ray to Direct

Charles Ray has turned director. He will officiate in that capacity in his new picture made from Charles Van Loan's Scrap Iron; but, of course, he also will appear as the star. If Mr. Ray enjoys this doubling he will continue these dual appearances.

Stars of Stageland to Appear in Brooklyn's Benefit for Actors Fund

Twenty-four of the stars of stageland, supported by a score of leading actors and actresses, will appear in the first annual benefit performance given in Brooklyn in the interests of the Actors Fund of America. The performance is scheduled for the Montauk Theater next Sunday and will begin promptly at 8 p. m.

The program as at present arranged will be opened by Mrs. Fiske in a speech outling the purpose of the Actors Fund.

Mrs. Fiske will be followed by Alphonz Ethier in a novelty act; Frank Bacon in short stories; the first presentation of "Love," with a cast embracing Francine Larrimore, Norman Trevor, Robert Ames, Merle Maddern and others, and Ada Mae Weeks, in an offering of dance and song.

Alice Brady and company will open the second half of the program with a dramatic one-act play, "The Recoil," its first performance on any stage. Those who have seen the rehearsals pronounce it a remarkable piece of stagecraft. To offset the tension Alice Rowland will offer a program of songs and will be followed by an all-star cast in "Love and Kisses," the playing of which will enlist the services of Helen Laura Hope Crews, Grant Mitchell, Ann Andrews, John Drew and Blanche Yerka. "The Man" will follow, with Jeanne Eagles, Robert Warwick, Maclyn Arbuckle and Edmund Lowe.

"The Triangle" will be presented by Frances Starr, Edmund Breese, Vincent Serrano, John Craig and a strong supporting cast. Tom Lewis will offer his famous "League of Nations" speech, and others who will appear will be Charles Allthoff, Robert T. Haines, Frederick Truesdell, Paul Everton, Marc MacDermott, Alice Fleming, Bartley Huntington and Catherine Roberts.

The entire program has been arranged by Daniel Frohman, president of the Actors' Fund of America, and will be presented under his personal direction.

Ann Andrews Discusses Clothes; Likes Them With A Touch of Sophistication

Ann Andrews, who plays with Grant Mitchell in "The Champion" at the Longacre Theater and is considered one of the best-dressed women on the American stage, has not won this distinction without merit. She is a thorough shopper. To spend a day or even two matching a ribbon or getting just the proper sort of a veil is not unusual for her.

"My sartorial creed is: the big things will take care of themselves; it is the little things you must watch," she says. "It is easy enough to buy stunning gowns or suits if you have the money, but the art of costuming lies in matching up all the accessories and presenting a perfect ensemble.

An actress has to think a great deal about her clothes, but every women should, because she is judged by them and unbecoming clothes handicap her in any line of work. On the stage I do not always get the parts I want, but I do insist on dressing according to my own taste for the parts I do get. I like clothes with a touch of sophistication, just as I like that type of people. A simple white muslin frock is all very well, but I want a little hint of intrigue or subtlety about it somewhere."

A tribute to Miss Andrews's taste was paid when she made her appearance the first night in "The Champion." She wore a gown of American Beauty colored velvet marvelously draped, and a corsage bouquet of metal flowers. There was a ripple of excitement among the women present when they saw it and then they burst into applause. The gown, as well as the actress, had scored a hit.

Instantaneous Settings by New Light and Color Method

To make a complete change of scenery just turn an electric switch. This is the newest method in stage investiture, which Hugo Riesenfeld will present soon at his theaters—the Rivoli, Rialto and Criterion. The change is made instantaneously by a mere change of the color of lighting which floods the stage. The change from a Moorish interior into an old English garden can be done in a wink by means of the newest art, evolved by Nicholas de Lipsky, the young Russian artist, who has been commissioned by Dr. Riesenfeld to paint a series of settings for his theaters. Work has already been begun on settings for the Rivoli and the Criterion.

De Lipsky's method—while is it new in the theater—is based upon one of the oldest principles—that color is affected by different lights; that, in fact, a light thrown upon a color may either make it invisible or bring it out more completely. But, while the principle was known, it was the mission of the young Russian to apply it in such a way as to make it an aid in the art of the theater. So faithfully has he held to his task that he has found it practicable to paint three superimposed scenes upon one canvas. In ordinary light the canvas may have little meaning—it is a weird and unintelligible mingling of lines and curves. When a strong light of defined color is thrown upon the canvas a landscape comes to view; the switch is turned and another color floods the setting to bring out a second scene, and a third color reveals the third.

In his studio on upper Broadway he has a model, hardly more than a foot square. With ordinary light the setting means little, yet when a deep blue is thrown upon it a dreamy summer evening is revealed on the little back drop. Saplings are outlined against the hills. There is a click—the light is changed to an orange, and a snow-covered landscape, with majestic, barren trees is shown. Again the light is switched back to blue—back and forward until the eye grows accustomed to the sudden changes. Yet after careful examination it is impossible to trace the one over the other. Each setting is distinct in itself and in no way a part of the other. By superimposing and by calling upon the desired settling by means of colored light the artist creates his arrangement of painted colors.

Not only is De Lipsky a master of the combinations of color and light—the scientific side—but he is also an artist and creates individual canvases which reflect the best traditions of the modern stage art. Were he merely one or the other, the success of merging color and light might be of unquestionable value—but he has brought the scientific to serve artistic ends.

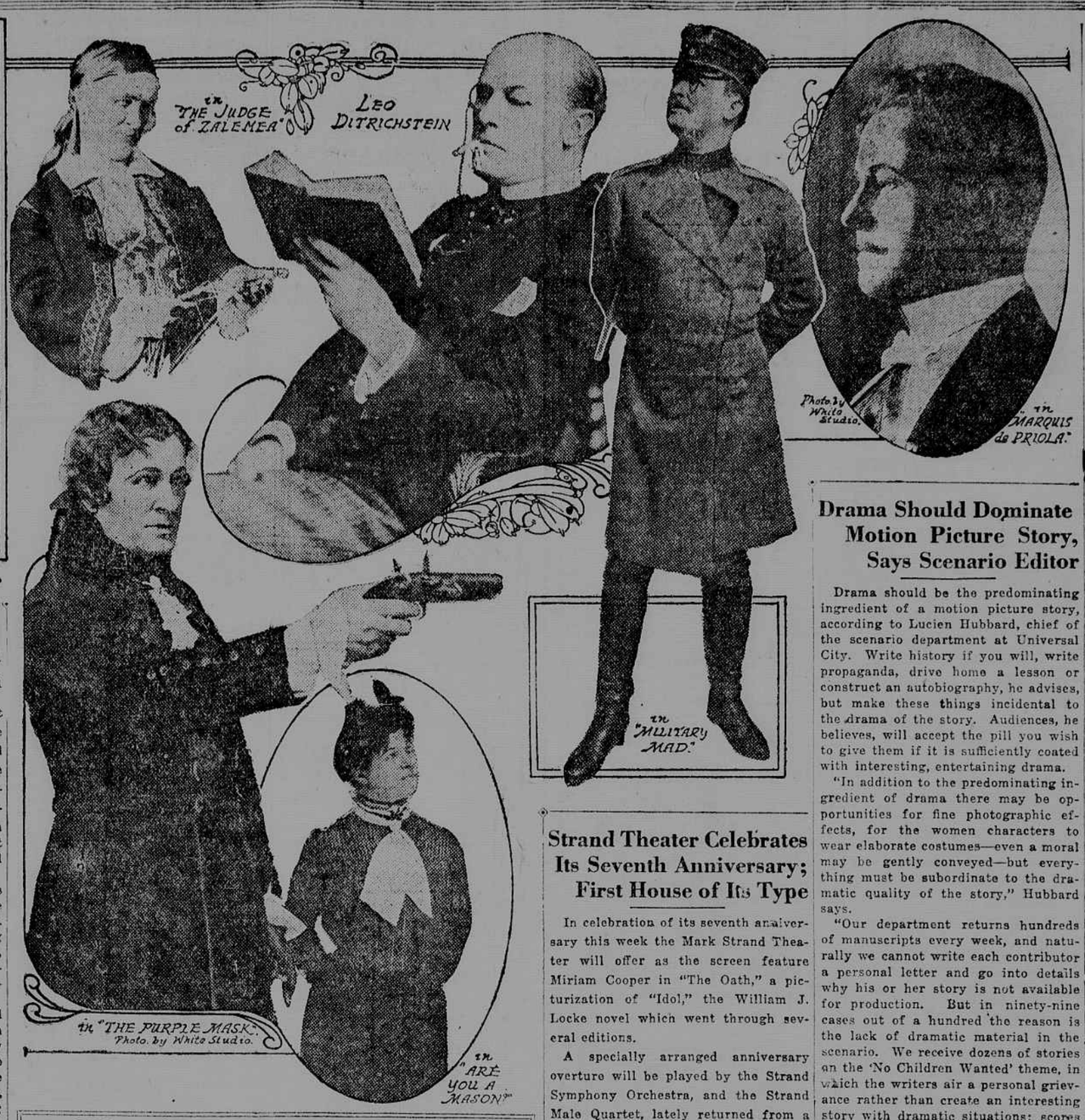
For the Criterion he is painting a cyclorama of two settings—an exterior and an interior. The first is a richly colored garden, with a vista of distant hills—a dewy, scent-laden spot; the second is an interior with columns and draperies—warm and harmonious in color and design. The two scenes are painted upon one great canvas and, when erected at the Criterion, will give the stage department two distinctly different settings to be at its command by the mere turn of an elecric switch.

The Rivoli is to have a fantastic setting which not only takes advantage of De Lipsky's combination of light and color, but also makes use of transparent hangings, thus bringing the light behind the settings to play in harmony with the lights and colors on the face By the use of transparent and opaque colors it is possible, says the artist, to blend silhouettes into live color and lights, thus presenting more than the two dimensions found in all painted scenery.

The principle of painting with colors for certain lights can also be employed in costuming and facial make-up, says De Lipsky. He has painted a young lady's face and costumed her according to his principle, and in one light presented her as a charming nymph, then by changing the lighting has transformed her instantly into an old witch in rags. In the daily life of the community, too, there are great possibilities for his idea, he says. In draperies, wallpapers and upholstery it would be found of great value, inasmuch as a room may be entirely changed in its color scheme by merely changing the lighting.

Dr. Riesenfeld believes the innovation means a great improvement in the modern theater and especially in motion picture presentation.

"Nowhere do patrons demand so much change as in a motion picture," said Mr. Riesenfeld, "yet we have no opportunity to change our settings in the way that the speaking stage can. We have no intermissions and cannot expect our patrons to sit idly by while stage hands make a change back stage. With us it must be swift."



The Evolution of a Star
Leo Ditrichstein

There have been actors and actresses on the American stage who have risen to steller honors overnight. That was not the case with Leo Ditrichstein, one of the most finished actors before the public to-day, at present playing the title rôle of Toto," a comedy of Parisian life, at the Bijou Theater.

Although not an American by birth, Mr. Ditrichstein is essentially an American star, and has appeared before the American public continuously for thirty years. Temesvar, Hungary, is his birthplace. He was educated at the University of Vienna. His parents offered him the choice of the engineering profession or the priesthood. The youth, however, had decided that the stage was his vocation, so he accepted an engagement with a light opera company in Hungary. He received a thorough training in Continental methods of acting before he decided to carve out a career for himself in America.

The first play which attracted attention in America to Mr. Ditrichstein and his polished, quiet, yet effective methods, was "The Other Man," in which he appeared in 1893. Then he had a successful season as Zou Zou in "Trilby," which was presented at the Garden Theater in 1895.

In the next four years Mr. Ditrichstein became better known, appearing in such successes as "The Stag Party," "Under the Polar Star," "Dr. Claudius," "Hedda Babler" and "At the Whit Horse Tavern."

At this time Mr. Ditrichstein began to develop talent as a playwright and in the course of the next fifteen years he wrote or was the co-author or adapter of twenty-one plays, some of them being produced with great success. Up to the present time Mr. Ditrichstein has thirty-two plays to his credit and he has appeared personally in almost all of them.

Among the earlier of these plays were "Gossip," of which he was the co-author with Clyde Fitch, in 1895; "A Fool's Errand," 1895; "A Superfluous Husband," 1897; "Mlle. Fifi," 1899; "The Song of the Sword," 1899; "All On Account of Eliza," 1900; "Unleavened Bread," 1900, and in the same year, "Are You a Mason?" in which he did a clever female characterization.

Then followed a number of plays in rapid succession. Ditrichstein had become one of the favorites of the stage. Among these plays were "The Last Appeal," in 1901; "Vivian's Papas," 1903; "Harriet's Honeymoon," 1903; "Tit for Tat," 1903; "What's the Matter With Susan?" 1904; "Military Mad," 1905; "Before and After," 1905; "Nocturne," 1906; "In God's Country," 1906; "E Pluribus Unum," 1907; "The Ambitious Mrs. Olcott," 1907; "Bluffs," 1908, and "Is Matrimony a Failure?" in 1907.

It was in 1910 that Ditrichstein produced the play that was his most pronounced success up to that time. It was "The Concert," and his rôle that of Gabor Arany, which he continued to play for three years.

"The Temperamental Journey," "The Phantom Rival" and "The Million" followed and then came "The Great Lover," which rivaled the success of "The Concert." The title rôle gave to Mr. Ditrichstein a sort of trademark that has clung to him ever since. It was in 1914 that "The Great Lover" was produced. It served Ditrichstein for three seasons. Recently it was put on the screen.

"The Judge of Zalamea" was a characterization which ranks with the best Ditrichstein ever presented, but unfortunately the play was not of the sort that appealed to the tastes of playgoers and the play was taken off to be succeeded by "The King," in which he maintained his fame as "the great lover of the stage." "The Matinee Hero," in 1918, and "The Marquis de Priola," in 1919, were two other successes with which he made a tour of the larger cities after their New York presentation.

Quitting the lighter vein of comedy temporarily, Ditrichstein produced "The Purple Mask," a romantic melodrama in which "the great lover" became the great hero. A long run in New York was followed by record-breaking engagements in Boston, Chicago and Philadelphia. It was only a couple of months ago that he closed "The Purple Mask" to allow production of his latest piece "Toto." In this new play he is again the lover. As the leader of the guy set in Paris he gives to the rôle of Antoine de Tillois, nicknamed "Toto," the sparkle and polish which have earned for him his high place in the theatrical world.

Art of the Screen Is All-Embracing, Says Helen Porten

Helen Porten, one of the stars of "Deception," the European film imported by Paramount and depicting the story of Anne Boleyn and Henry VIII, has high ideals of her profession. Screen acting, she declares, is more than a profession: it is an obligation.

"If we ourselves do not wish that the screen drama shall remain tied fast to its early sins, we must take it seriously. Even what is being done now is merely the beginning—it is nothing but a groping and a seeking—but it is rich with promise. The cinematographic art of our day may err and may go up blind alleys. But all its mistakes cannot obscure the fact that the film furnishes a means for culture of unequaled power. We should realize this and feel that we must help it along and not turn away from it.

"Acting for the films," says Miss Porten, "is a profession which demands an actor's entire devotion, as well as sincerity, industry and a pitiless self-criticism.

"A good film delights millions. The thousandth repetition of a reel far away, in some foreign land, has the same breath of intimacy, of freshness, because all the spectators, the first and the last, see the same performance which was made in the enthusiasm of the immediate creation. It still reflects its freshness, even though years may have passed."

Miss Porten plays the part of Anne Boleyn in "Deception."

"Deception" was created by the same screen craftsmen who gave "Passion" to the world, and is declared to be even greater than its forerunner.

Strand Theater Celebrates Its Seventh Anniversary; First House of Its Type

In celebration of its seventh anniversary this week the Mark Strand Theater will offer as the screen feature Miriam Cooper in "The Oath," a picturization of "Idol," the William J. Locke novel which went through several editions.

A specially arranged anniversary overture will be played by the Strand Symphony Orchestra, and the Strand Male Quartet, lately returned from a road tour, also will assist in the celebration.

The Mark Strand Theater was the first of the picture houses to present as a part of its offering of photodramas an elaborate musical program played by a symphony orchestra. Since then every picture house of consequence in the country has followed its example, and nearly every big city has its "Strand" theater.

Because of the many theaters in the country bearing the name "Strand" the originators of the type of entertainment evolved in the original theater have affixed the prefix "Mark" to Strand to distinguish it from others infringing on the title.

Walshes With First National

The Walsh family is to make two special productions for Associated First National. The first is an original story, while the second will be a picturization of Peter B. Kyne's celebrated novel, "Kindred of the Dust." The athletic George has just arrived from New York in Los Angeles to play the leading male rôle opposite Miriam Cooper in his brother Raoul's new production. Miriam Cooper, who in private life is Mrs. R. A. Walsh, will be the feminine star in both of these productions.

Ohio Also Yields Stuff to Make Musical Play Heroes

Heroes in musical comedy often appear so stiff, except when they dance, and so stodgy, except when they sing, that audiences accept them, as certain Shakespearian leading men, simply for the heroine's sake. In several of the newer musical plays, the heroes have had sufficient charm, youth, good looks and ease to win favor for their own sake. "Honeydew," "Mary," "Sally" and "Lady Billy" have all been blessed with he-man heroes, and the story behind at least one of these young men—Boyd Marshall, of "Lady Billy"—reveals the stuff of which the new musical comedy hero is made.

Marshall is from Ohio—yes, one of the real Ohio Marshalls, who are always lawyers first and mayors, governors, senators and vice-presidents afterwards. Boyd Marshall followed the family precedent and after his graduation from the University of Michigan, he read law in the office of his brother, then Attorney General of Ohio. "At that time," confesses our hero blandly, "I was dead set on becoming a professor of classical languages. The law bored me stiff. So I had a convenient break-down. Yes, I broke down so effectively that the family commanded a complete rest.

"But rest was even duller than legal routine," relates Marshall. "Finally, I was permitted to study music as a not too strenuous mental activity. I entered the Michigan Conservatory of Music in Detroit, and spent three corking years there, studying piano, voice and boxing. Well, I didn't exactly study boxing at the conservatory, but it all happened in Detroit, so what's the difference?

"By now I looked so confounded healthy," sighs our hero, "that even my mother felt I was ready to tackle the law again. But I just couldn't. And as I wanted to earn a living, the next best thing seemed to be to take advantage of my musical training. Well, I jumped to New York, aspiring to the Metropolitan Opera House, and landing on earth as a chorus man in a road show.

"The family thought I was safe in a Broad Street law office, when they saw me on the screen in a Wild West movie. You see, I tackled the movies my first summer East. Well, I alibi-ed myself out of that, but in 1917, my first season with Mitzi in 'Pom Pom,' we were booked right through my home territory, and I had to stick. Anyway, I felt prouder than Punch as leading man in a Henry W. Savage production.

"I got my first Broadway chance through Mr. Savage in 'Head Over Heels,' Mitzi's last play, and though there wasn't much to the part I had a good time playing it. Miss Zelda Sears did me the honor of writing John Smith in 'Lady Billy' for me to play, so I'm having a great time in this engagement."

As you talk with Boyd Marshall offstage, where he isn't supposed to be John Smith, you discover that John is Boyd, breeziness, manliness, awkwardeasiness and all. And you are glad that one Marshall, of Ohio, deserted statesmanship for stagecraft.

Tyrone Power's "Footfalls"

Tyrone Power is making his last appearance in pictures at the William Fox studio before being starred in "The Wandering Jew," which David Belasco will produce next season. William Fox had rather a difficult rôle in "Footfalls," which Charles J. Brabin is directing, and induced Mr. Power to accept the engagement before going to Europe.

Drama Should Dominate Motion Picture Story, Says Scenario Editor

Drama should be the predominating ingredient of a motion picture story, according to Lucien Hubbard, chief of the scenario department at Universal City. Write history if you will, write propaganda, drive home a lesson or construct an autobiography, he advises, but make these things incidental to the drama of the story. Audiences, he believes, will accept the pill you wish to give them if it is sufficiently coated with interesting, entertaining drama.

"In addition to the predominating ingredient of drama there may be opportunities for fine photographic effects, for the women characters to wear elaborate costumes—even a moral may be gently conveyed—but everything must be subordinate to the dramatic quality of the story," Hubbard says.

"Our department returns hundreds of manuscripts every week, and naturally we cannot write each contributor a personal letter and go into details why his or her story is not available for production. But in ninety-nine cases out of a hundred the reason is the lack of dramatic material in the scenario. We receive dozens of stories on the 'No Children Wanted' theme, in which the writers air a personal grievance rather than create an interesting story with dramatic situations; scores of stories have been submitted on the profiteering subject, and almost invariably the author has written propaganda rather than drama.

"Others have taken the story of their lives or of the lives of their friends, and called our attention to the fact the stories were true to life. This is not always an advantage. While there is basis for drama all about us, the existence of most of us is commonplace Even the most adventurous life must be high-lighted and concentrated, provided with necessary conflicts and contrasts to make it really dramatic and interesting.

"The most elaborate settings and the most striking costumes will not make a photodrama. The most careful detail and the most faithful atmosphere will not make an interesting picture. All these features merely enhance the value of a good story and help to make it 100 per cent perfect. But a real drama will survive without these accessories. It always has been my contention that perfect drama can be enacted against a simple background. No matter how excellent a scenario may be, the best producers will not spare any expense in settings, costumes and details. A gem may sparkle under any condition, but the wearer prefers it in a suitable setting."

Reinhardt's Art on Screen To Be Seen Soon on Broadway

An unusual combination of the modern and the ancient—a combination both beautiful and dramatic—is "The Golem," a film play based on an old chronicle of the fourteenth century, which Hugo Riesenfeld will present soon on Broadway.

In pure pantomime, with highly decorative yet realistic settings, poetic spirit and rich coloring in light effects, "The Golem" stands forth as a great expression of the artstic photoplay. It is an exemplification of the theories worked out by Max Reinhardt, who placed imagination and the play upon the soul higher than the mere photographic. To this European master of stagecraft the theater was to be a frame for the fields of poetry beyond—an opening to peep through and not an independent entity in itself. According to modern students the cinema will be the art through which Reinhardt's theories will be best revealed, and "The Golem" is regarded as an example of the realization of his ideas.

Just how closely Reinhardt is connected with "The Golem" can be guessed from the fact that Paul Wegener, who played the title rôle and also directed the production, is his assistant. Wegener studied Reinhardt's theories of lighting, of stage settings and of acting—worked with the master and caught his spirit. He carried his ideas into the motion picture field and gave expression to them, holding fast to the principle that the stage and its human figures were mere accessories to the greater purpose—the idea of the story.

And the result has been an artistic production, at times charming and delicate, at others terrific in its dramatic power. The story is an old Jewish legend told with all the racial characteristics and ancient forms. A Jewish community of 600 years ago is represented, not with photographic precision, but with a poetic melting together of dreaminess and imagery. Portraits rise from the screen; grass-covered walls with the quaint little watch house of the gatekeeper float before the eyes; the cavernous vaults of an alchemist come to view; a giant rages through the confines of the city, killing and burning, only to be laid low by the hand of a curious child.

It is a story which can best be expressed in the mehtods of the Reinhardt school. It is an imaginative story, as all legends are; a piece of literature which has been handed down through the centuries and is best expressed in shadowy terms. The old patriarchs are shown in soft tones on the screen, lights and shades which play with loving touches about them. The old walls of the ghetto, the houses which lean affectionately against each other, the staircases which have been worn by many generations of feet—these demand the soft tones of the camera art and the rich shadows which speak of the past.

The Golem was the name of a giant figure created by one of the wise old men of the ghetto as servant and protector. Many hours were spent in building the massive frame, the cold, unexpressive feature of clay. The creation of life fascinated the old alchemist. He turned the leaves of his big books to find the secret of life and, having ascertained the vital words, he calls upon Astaroth to imbue the clay giant with motion. Supernatural interposition confers the gift of life.

The Golem becomes the servant of the family, a willing, patient slave. When his master wishes him to become clay once more he removes the silver star from the breast, the star which holds within its shell the sacred scroll of life. The king calls upon the alchemist to entertain him and the clay giant steps with stilted walk into the royal presence, sensing for the first time the sweet smell of a rose and the beauty of a girl's face. Life has become dear to him and for the first time he refuses to permit the alchemist to remove the star.

And so the fascinating story goes. It tells how the Golem saved the life of the king and how it crushed out that of a courtier who loved the master's daughter. The youth's death aroused his brutal instincts and he set fire to his master's house, carried off the fainting girl only to drop her when something else interested his slow-moving brain, and marched through the ponderous ghetto gate—to meet his death at the hands of a child during the festival of flowers.

Wegener's portrayal of the Golem is a marvelous piece of charaterization, according to those who have seen the film play. As he walks he gives a sense of cold and rigid limbs; his small eyes move slowly, yet, at times, with deepest expression. His maw opens and closes like that of a piece of mechanism and there is a touch of the grotesque in his smile. Half beast, half clay, the figure of the Golem seems both the slave and master of his creator.

Opening of "Dream Street"

The collapse of a frame, which destroyed 2,000 feet of film, made it necessary for D. W. Griffith to postpone the opening of "Dream Street" until Tuesday night, at the Central Theater.

The picture, which was shown at the benefit held Wednesday night at the home of Mrs. Vincent Astor, was an old working print, which was incomplete.

"The Poor Relation" Filmed

Bernard McConville, who wrote the screen version of "Doubling for Romeo," Elmer Rice's vehicle for Will Rogers, now being filmed at the Goldwyn Studios, has been engaged to adapt "The Poor Relation," Rogers's next picture, to the screen. Mr. McConville wrote the scenario for "A Connecticut Yankee in King Arthur's Court."